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complete mastery of the author over his subject, his familiarity with the works described, as well as with the literature concerning them, is evident. Little fault is to be found with the book, unless it be that the first chapter—early Christian sculpture—is too brief.—H. J. (ANITSCHKE) in *Repertorium für Kunstwissenschaft*, 1893, p. 243.

ARTHUR PABST. *Kirchen-Möbel des Mittelalters und der Neuzeit.* Chorstühle, Kanzeln, Lettner und andere Gegenstände kirchlicher Einrichtung. Heinrich Keller, Frankfurt a. M., 1891.

The thirty plates reproduce articles of church furniture of Gothic style. The time represented extends from the XIII to the XVI century. The present time is represented by four articles in wood by Otto Mengelberg, of Cologne. Simplicity, utility and beauty determined the choice of examples. The excellent reproductions of important specimens of church furniture will be welcome.—*Repertorium für Kunstwissenschaft*, 1893, p. 255.

THE RENAISSANCE.

WILLY PASTOR. *Donatello. Eine evolutionistische Untersuchung auf kunsthistorischem Gebiet.* Giessen, 1892.

Pastor finds Donatello interesting on account of the irregularity of his development. His early works show constant advance. "In the Campanile statues Donatello takes another direction: instead of energy weakness, instead of beauty ugliness." In his later work he never quite succeeds in returning to his early excellence. "Unity of personality is what is lacking in Donatello." This view of Donatello's character and artistic progress is not altogether correct. The chief excellence of Pastor's book lies in its stylistic analyses. Pastor shows independence, an observing eye and considerable literary ability. The faults of the book are due to too brief occupation with problems of art history.—H. WÖLFFLIN in *Repertorium für Kunstw.*, 1893, p. 131.

GEORGES LAFENESTRE et EUGÈNE RICHTEMBERGER. *La Peinture au Musée du Louvre.* 8vo, 400 p. Paris, May et Motteroz.

This volume, which is issued not under the auspices of the Louvre, as might have been expected, but through the enterprise of the publishers, supplies a long-felt want. The catalogue is enriched with a hundred reproductions of art-objects, generally well executed, and furnishes abundant information of the sort that the public will gladly accept.

PAUL LEFORT. *Le Peinture espagnole*. Bibliothèque de l'enseignement des Beaux Arts. Sm. 8°. Paris, Quantin, 1893.

M. Paul Lefort's frequent excursions to Spain and his special studies of Spanish masters, Goya, Murillo, Velasquez, Ribera, Zurbaran and others, have been an admirable preparation for this synthetic study, which begins with the illuminated manuscripts of the Middle Ages and ends with the Spanish paintings of the present day. It is clearly written, well proportioned and condensed, a true manual, useful alike to the learned and the ignorant. The illustrations are selected with care.—L. G. in *Chron. des Arts*, 1893, p. 256.

GUSTAV MÜLLER-GROTE. *Die Malereien des Huldigungssaales im Rathhause zu Goslar. Mit Illustrationen und Lichtdrucktafeln*. Berlin, G. Grote'sche Verlagsbuchhandlung, 1892.

Müller-Grote (as also Engelhard, Progr. d. Progymnasiums, Duderstadt, 1891) shows that Kratz was wrong in asserting that Wolgemuth was the artist of these paintings. Müller-Grote is, however, wrong in maintaining that Raphon is the artist, for the Brunswick altar, upon which he relies as his main argument, is not by Raphon. In the introduction he gives an excellent discussion of German (especially lower Saxon) town halls (Rathhäuser), and, as an excursus, an essay on representations of Sibyls in the 15th and 16th centuries.—H. J(ANITSCHKE) in *Repertorium für Kunstwissenschaft*, 1893, p. 251.

IVAN LERMOLIEFF. *Kunstkritische Studien über Italienische Malerei. Die Galerie zu Berlin. Nebst einem Lebensbilde Giovanni Morelli's, herausgegeben von Dr. Gustav Frizzoni*. Leipzig, 1893.

Giovanni Morelli died Feb. 28, 1891, and had prepared but a small part of this third and last volume of the new edition of his critical writings on art. The work of preparing the edition has been performed by Frizzoni in accordance with Morelli's views. The book contains new observations and expresses new views concerning many paintings in the gallery at Berlin and elsewhere, and new discussions of greater or less extent relating to Ghirlandaio, Fra Bartolommeo, Leonardo, Zoppo, Sebastiano del Piombo, Verrocchio, the Milanese school. This volume treats with most detail the early work of Raphael. The list of works of Timoteo Viti is considerably lengthened.—W. v. SEIDLITZ in *Repertorium für Kunstw.*, 1893, p. 244.